

Six Months Aint No Sentence
2016
Jim Leftwich

Book 165

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05.18.2016

John Crouse & Jim Leftwich
Acts 8413 - 8423

ACT EIGHT THOUSAND FOUR HUNDRED THIRTEEN

celebrate sacrificing monument: "touch traditional new"
anticipate isometric audience: "core upon field"
abalone interviews wrapping: "small barrier similar"
taps however native: "ladder grammar thump"
horse appeal likelihood: "letter grammar thumb"
people revenues puzzles: "entirely sculpts still"
adventure called infested: "angle from foam"
beginning thump walkways: "different fish different"
tusk architecture normally: "tusk horse taps"
horseshoe grammar magic: "task horse tips"
machine composite uncertainty: "cave renovations minutiae"
throwaway ladder navigation: "drops the desire."

ACT EIGHT THOUSAND FOUR HUNDRED FOURTEEN

cave spaceship intent: "latent ship rave"
renovations concludes philosophy: "spy conch nova"

minutiae trajectories contexts: "texts reject mine"
exploration whammy prediction: "diction ham ration"
multifaceted provocation dissolution: "solute vocation facet"
landfill penthouse landscape: "cape pent fill"
reconciling islands costumes: "cost is ceiling"
shopping symbol university: "city bole shop"
reflects renders forklift: "lift senders flecks"
doodle crocodile appreciate: "preach crock poodle"
romp budding iconic: "corn bud stomp"
exemplifies tractor skins: "kin actor exempt."

ACT EIGHT THOUSAND FOUR HUNDRED FIFTEEN

coauthor brutal unearthing: "break in wreck"
lobster leave home: "mud slant lone"
character maintains boggling: "freight mange cute"
mute niece investigative: "racket lobe coat"
manger problems irreducibly: "brute leaf stains"
frightened loyalty enigmas: "nice probe royalty"
loneliness humor riddle: "tumor lore sly"
slanted ignore including: "knot bell bling"
muddled simultaneously abruptly: "clicks current whey"
requires knowing why: "erupts clues middle"
invention disbelief undercurrents: "masks red tiger"
breakneck absorbing cliché: "bog tome hinge."

ACT EIGHT THOUSAND FOUR HUNDRED SIXTEEN

challenge miracles absence: "wind wave trees"
revolution involution supply: "sun stone page"
argues application announcing: "slow off new"
startups answered students: "mountains instant in"
increase coalition misplaced: "floor dozen cold"
sense amount cleaner: "waffles tab fad"
radioactive obligations economic: "gable tan tact"

soliciting generation afternoon: "oaken cabs fan"
dominant robot simple: "sap taboo fable"
standard conversation orgasm: "tacit daily sat"
electroencephalogram called cherry: "tea far air"
imperative prototype presumably: "orb rock moist."

ACT EIGHT THOUSAND FOUR HUNDRED SEVENTEEN

stiff mynah spiritual: "Daedalus everybody made"
realm universe hope: "to chill not"
granted rounded publishing: "automobiles penetrating young"
spirit aggressive masters: "on recumbent boxcars"
stopping clay embrace: "the prostrate getting"
balance sounds dumb: "cup hyena earth"
emotional eternal embedded: "hours terrier bee"
sage just like: "mound din scent"
float humble carved: "adders full skull"
moon own manifest: "heir brow deep"
brush opportunity describes: "reason would simply"
ancient approval journey: "name rises mouth."

ACT EIGHT THOUSAND FOUR HUNDRED EIGHTEEN

love highest innate: "innate cognate elephant"
cognate elephant distinctions: "distinctions pancake estate"
drum estate pancake: "pancake resonant whispers"
hooker resonant blockheaded: "headed block ant"
initiative whispers innocence: "in no sense"
distinguishing glimpse serpentine: "in no cents"
landscape udder surrounding: "in no scents"
selves caskets expressing: "sing press caskets"
knock knocking knockers: "stock stocking stockers"
knowledge certain breath: "know ledge wedge"
appreciated antics unimpeachable: "sun imp peach"
threshold camera bombastic: "bomb aspic stick."

ACT EIGHT THOUSAND FOUR HUNDRED NINETEEN

also wish call: "call time dark"
time dark turn: "turn must ways"
must ways rings: "rings dint felt"
dint felt real: "real wish fire"
wish fire gift: "gift pure this"
pure this dual: "dual then make"
then make form: "form life meat"
life meat work: "work what most"
what most anal: "anal wake from"
wake from feel: "feel time upon"
time upon tool: "tool ache took"
ache took turn: "turn also wish."

ACT EIGHT THOUSAND FOUR HUNDRED TWENTY

stooped and looks: "looks about home"
getting a call: "looks has children"
had never left: "looks they many"
left without informing: "looks also people"
people were forced: "looks left had"
also being underpaid: "looks getting stooped"
many years older: "looks rationale work"
they pleaded poverty: "looks strengthened harder"
children work harder: "looks poverty older"
has been strengthened: "looks underpaid forced"
home from work: "looks informing left"
about their rationale: "looks call looks."

ACT EIGHT THOUSAND FOUR HUNDRED TWENTY ONE

with the bricks: "bricks bricks bricks"
keeping them running: "bricks them bricks"
home to celebrate: "to celebrate bricks"
missing boys volunteered: "missing bricks bricks"
have the authority: "have the bricks"
bought off by: "bricks bricks bricks"
produced a stick: "bricks stick bricks"
the police noticed: "bricks stick stick"
a horse cart: "stick stick stick"
were never arrested: "stick stick bricks"
a small infraction: "stick bricks bricks"
visited the kiln: "bricks bricks bricks."

ACT EIGHT THOUSAND FOUR HUNDRED TWENTY TWO

wife argued eloquently: "the charged seemed"
cup of tea: "charged seemed the"
fields to tend: "seemed the charged"
heaved into motion: "charged the seemed"
only a matter: "the seemed charged"
might be willing: "seemed charged the"
to catch up: "pages more feels"
decided to hide: "more feels pages"
plan had been: "feels pages more"
spending the money: "more pages feels"
money to go: "pages feels more"
money and time: "feels more pages."

ACT EIGHT THOUSAND FOUR HUNDRED TWENTY THREE

the focus group: "group focus the"
charged with perjury: "perjury with charged"
seemed to deliver: "to deliver seemed"

humanity is surplus: "is surplus humanity"
intelligent structural decisions: "gent tell in"
supposedly fun activities: "soup pose seed"
pages describe women: "women describe pages"
more stable pairings: "more stable table"
feels rigged against: "against rigged feels"
a popular songwriter: "song write tear"
greater personal freedom: "eat per free"
the troops returned: "returned the the."

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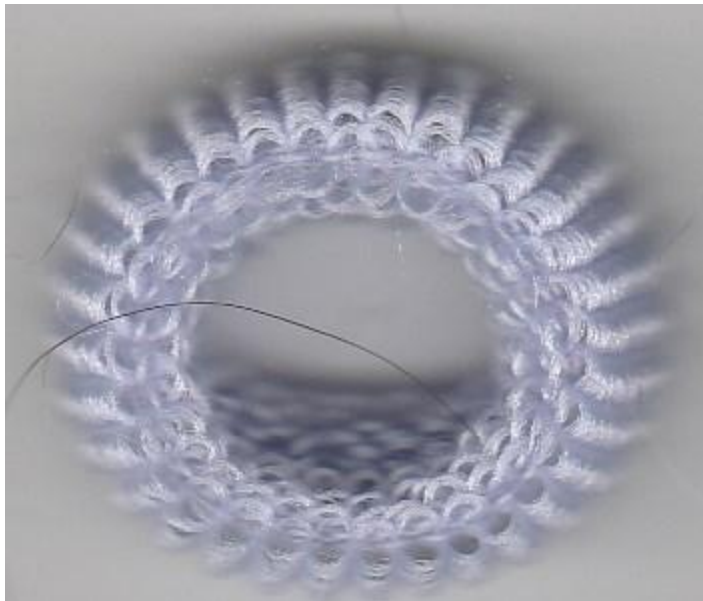
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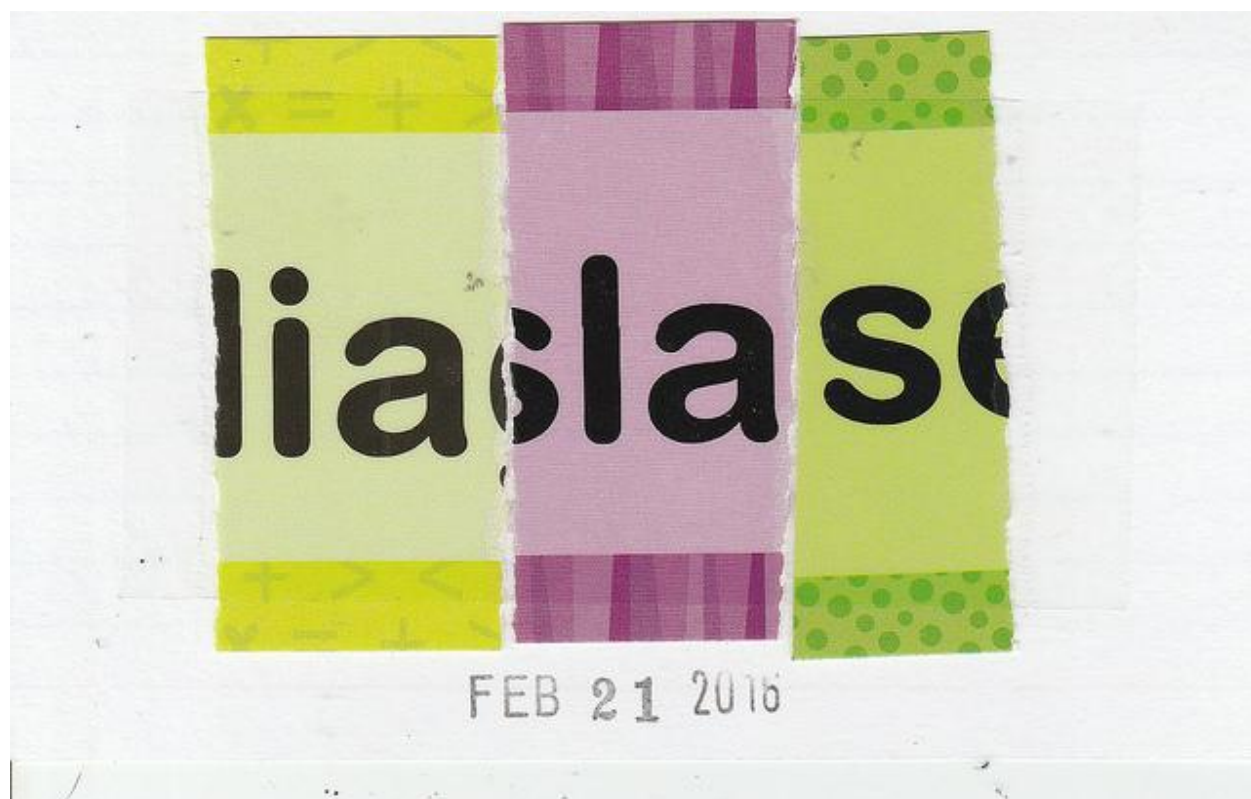




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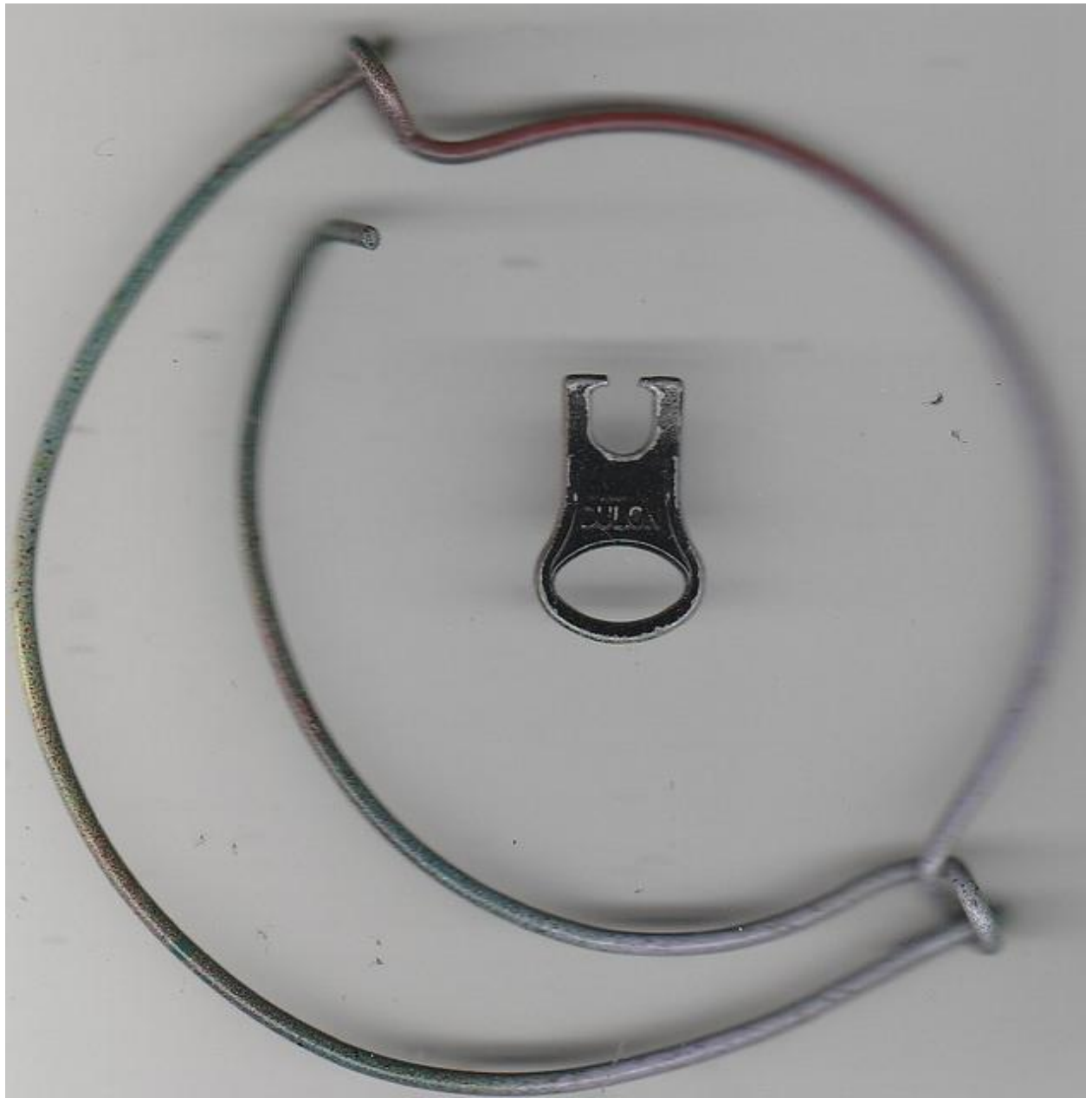
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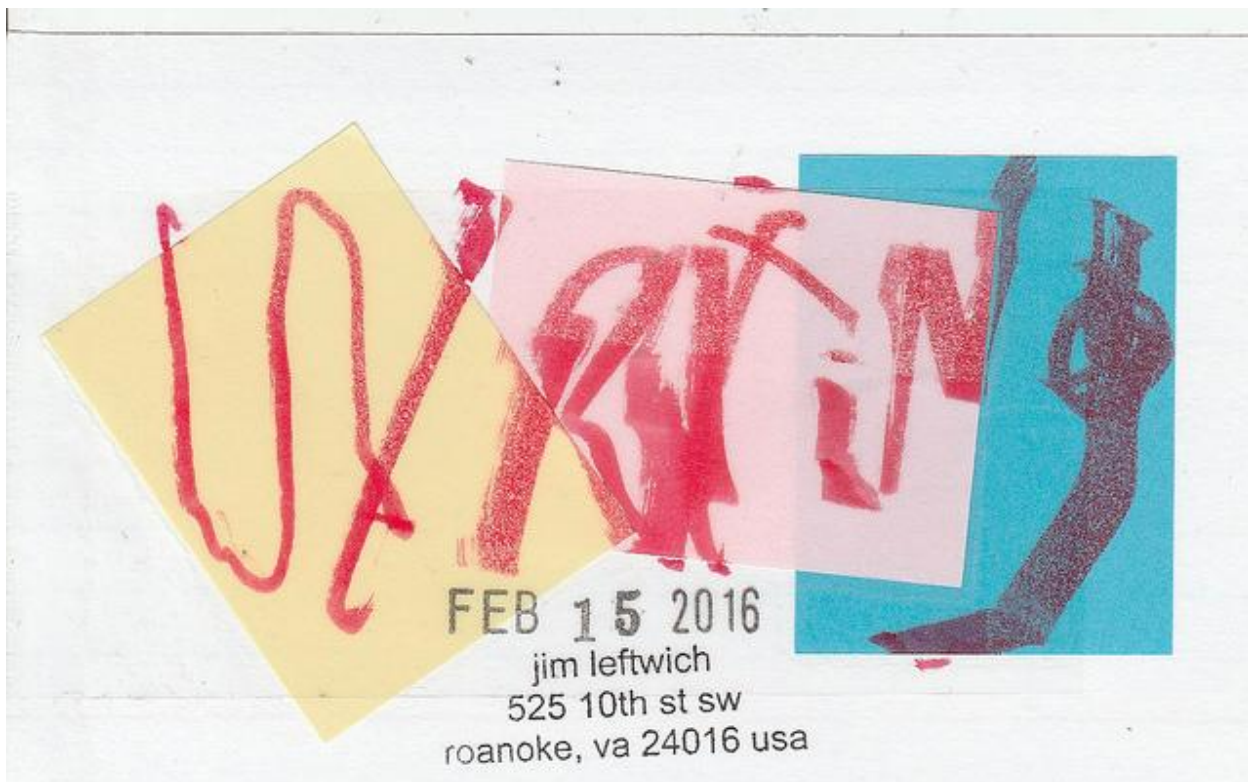
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Worship on Wednesdays, Fridays, and
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the rebuilt Volvo transport van. The van typically costs \$10,000 per

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Washing Machine Sound REM

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MAR 15 2016

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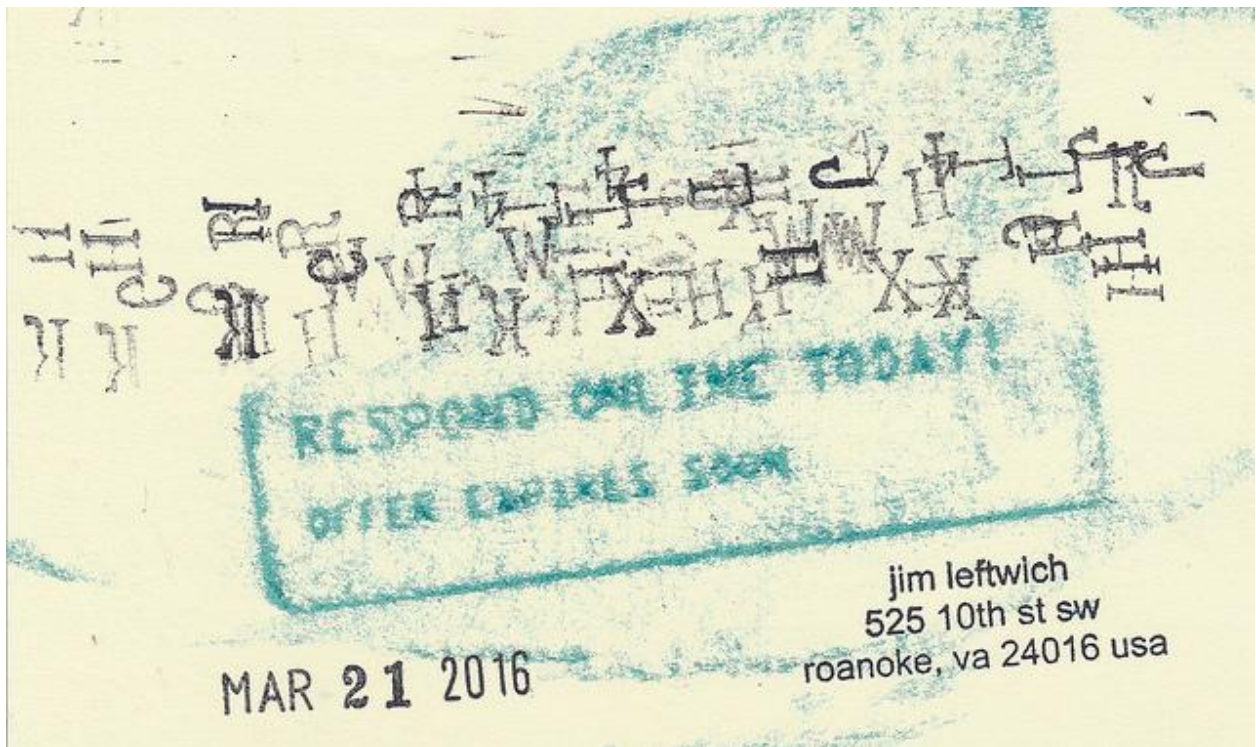


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MAR 12 2016



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therapeutics

therapeutic therapeutics

Therapeutics is that part of medical science that deals with the treatment of disease.

Therapeutics includes the regulation of diet and exercise, as well as the use of drugs.

thermal

1. KATHERINE: The heat and water in the body is known as thermal energy (A.C.). It is the heat energy that is used by heat.

2. KATHERINE: The heat energy is used to remain alive.

thermal barrier

1. KATHERINE: A barrier from the heat energy, which is heat energy.

thermal conductivity

1. KATHERINE: The measurable ability of a substance to transmit heat.

2. KATHERINE: Thermal conductivity is expressed as the quantity of heat that can pass through a plate of the material in a given time, the plate being of a given area and thickness and the two faces of the plate differing in temperature by one degree.

thermal convection

1. KATHERINE: The transfer of heat through a fluid (liquid or gas) by circulation in the fluid. Thermal convection is a result of the fact that warm fluid is less dense than cold fluid and will rise in cooler surrounding fluid.

2. KATHERINE: On a large scale, the air currents caused by the sun's rays, which are the cause of the wind, are a result of thermal convection.

thermal radiation

1. KATHERINE: The transfer of heat through a fluid (liquid or gas) by circulation in the fluid.

2. KATHERINE: Infrared rays, which are a form of electromagnetic radiation, are a result of thermal radiation.

thermionic effect

1. KATHERINE: The emission of electrons from a heated surface. The thermionic effect is a result of the fact that electrons are emitted from a heated surface.

2. KATHERINE: The thermionic effect is a result of the fact that electrons are emitted from a heated surface. The thermionic effect is a result of the fact that electrons are emitted from a heated surface.

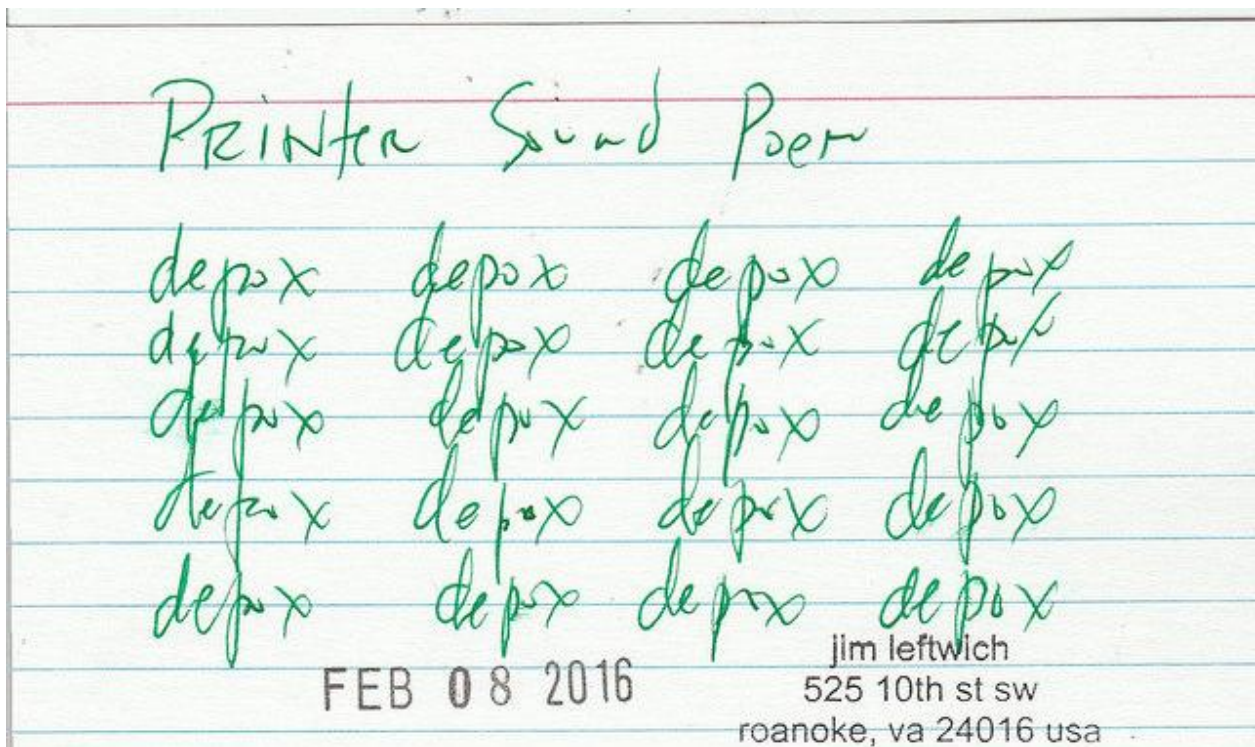






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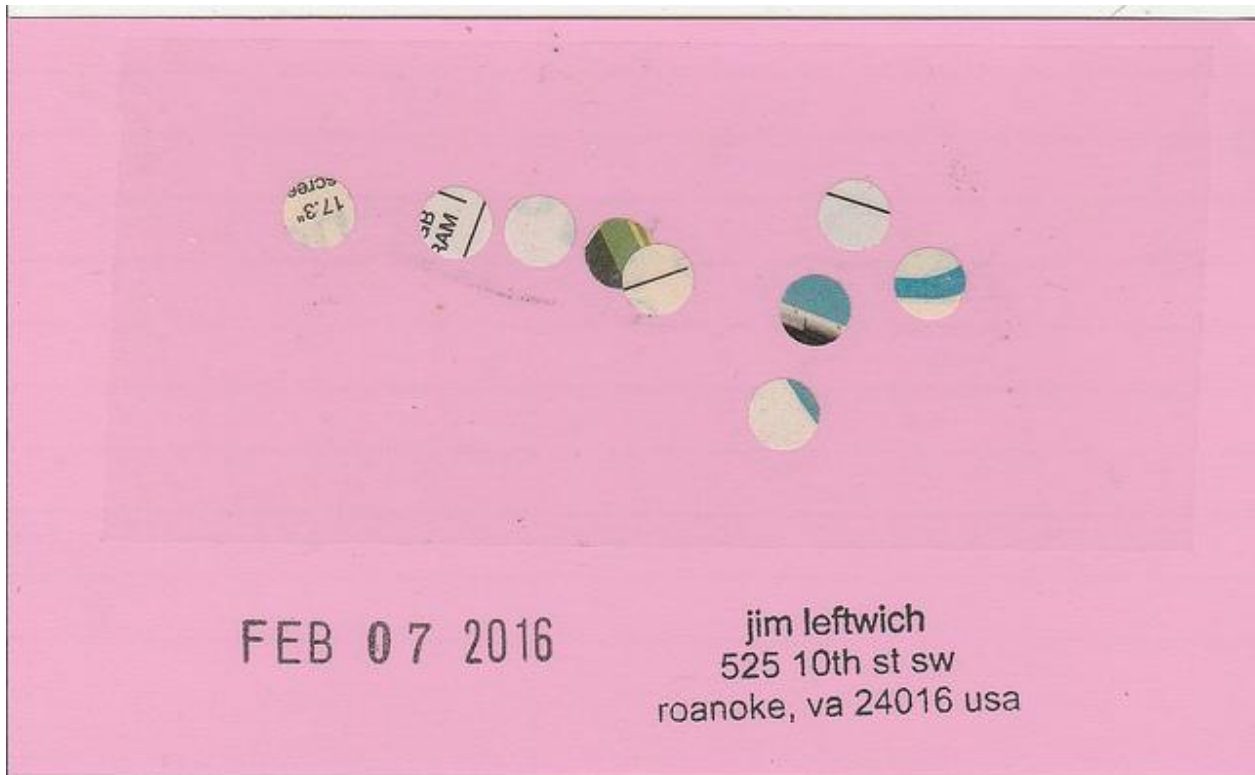


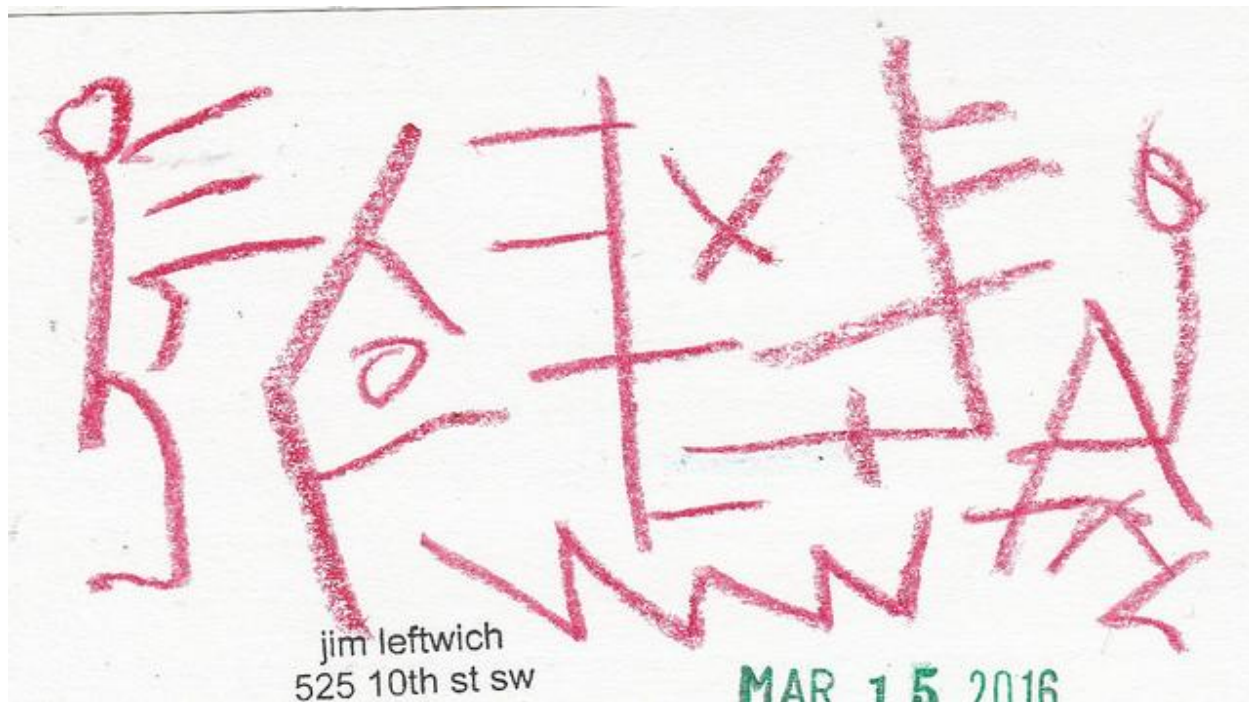
Printer Sound Poem

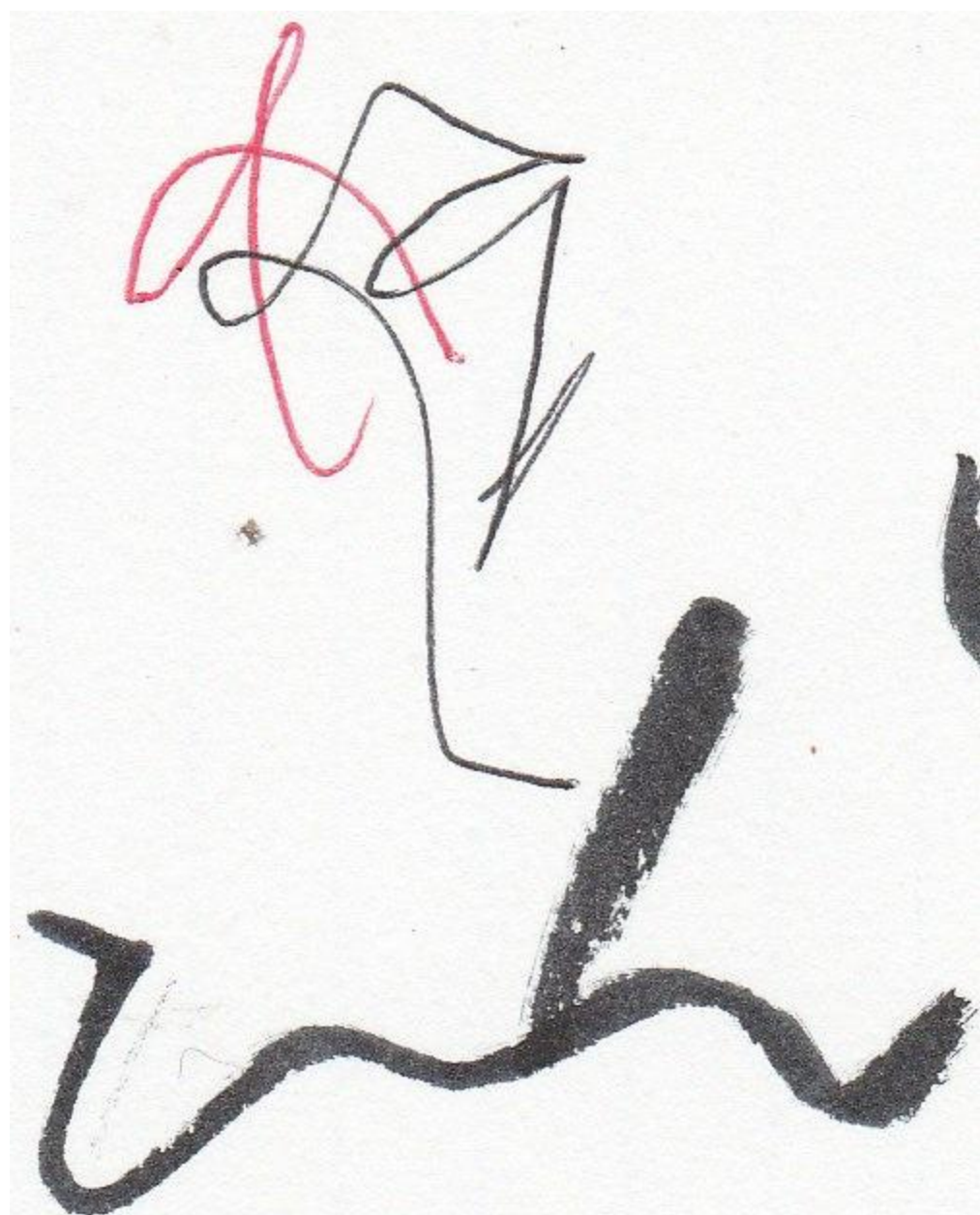
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FEB 08 2016

jim leftwich
525 10th st sw
roanoke, va 24016 usa







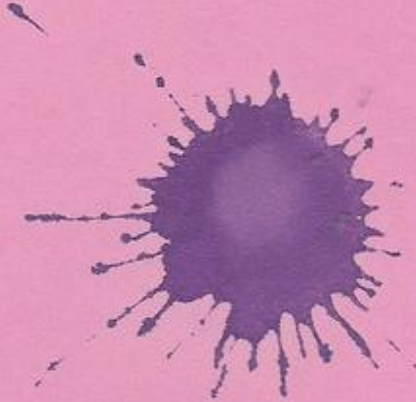
D. P. T.

A large, stylized, and illegible scribble or signature, possibly reading 'D. P. T.' or 'D. P. T. 1911', is written below the first signature.

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for 650 years between the 12th and early 19th centuries. Their slow decline, because of the development of steam power, lasted for a further hundred years. Their rapid demise began after World War I with the development of the internal-combustion engine and the spread of electric power. During the 20th century electrical generation by wind power has been the subject of numerous experiments, but without significant commercial success.

Windmills in the Middle Ages. *Middle Eastern origins.* The earliest reference to windmills occurs in the works of Arab writers in the 9th century AD and refers to a Persian millwright in AD 644. These mills were in Seistan on the borders of Persia and Afghanistan and were of a "horizontal" type—i.e., with sails radiating from a vertical axis standing in a fixed building that had diametrically opposite openings for the intake and outlet of the wind. Each mill drives a single millstone directly, without the use of gearing. The millstones were built with the sails below the millstones, and the horizontal water-mills from which they were derived. The earliest existing mills the sails are placed above the mill.

By the 13th century, mills of this type were known in northern China where horizontal watermills were used by the 16th century to evaporate sea water for salt production. The horizontal-mill was used in the Crimea, in most of the western European countries, and in the United States, though very few remain. In Europe, salt-water manufacture is in the S-Roos (by S-Roos in Holland) now used for ventilating purposes.

Early European windmills. The origin of the windmill reached Europe via the Arabs and transferred in the form of the Roman vertical waterwheel. The windmill, with its place of the waterwheel to drive millstones through a pair of gears. The mill was mounted on a post so that it could be faced square into the wind from any quarter. These post mills first appeared in France in 1180, in England in 1191, and in crossier Syria in 1190. The earliest illustration was in the *Windmill Puller* made in Canterbury, England, about 1260.

Post mills have a wooden tower which contains the millstones and millstones and carries the sails. The upright post is supported by a four-legged trestle; the post sockets fit into a transverse beam, like the top stroke of T, from which the mill body is supported. Some early mills had the post and its supports buried in the ground, and the mill was then known as a "bank-post mill." Later the substructure was often protected by a "roundhouse," which served for storage. Access to the mill body is by a ladder at the tail of the mill. Inside the mill, the gear mounted on the wind shaft, which carries the sails, is usually a brake band with a connecting belt acting on the rim to turn the mill. A heavy lever has to be raised to rotate the body. A fairly early example of a "tail-race" device.

At the beginning of the 14th century the "tower mill" was developed in France. Its millstones and gearing are placed in a hollow tower with a movable roof, or "cap," which carries the sails and can be turned on a track or "cage" on top of the tower. Brick and stone towers are usually round, timber towers are usually octagonal and tapering and are known in England as "clock mills." The earliest known illustration of a tower mill is in a French *Book of Hours* about 1420. Both types of mills were found throughout Europe and were built later in America by European settlers.

The "hollow-post mill," invented in the Low Countries at the beginning of the 15th century for drainage purposes, was the first mill to have a continuous drive. An upright shaft, passing through the cap and bottom, passes through the millstones and carries a water wheel, like the paddle wheel on a ship, which scoops water up from a lower to a higher level. This indirect drive was adopted slowly in tower and, eventually, in post mills and led to the development of watermills for other purposes. The hollow-post mill was also used in France and England for corn grinding. Small mills were used as pumps in salt evaporation beds in England, France, and early New England. In 1592 Cornelius Cornelisz in the Netherlands built the first wind-driven sawmill, mounted on a raft so that it could be moved with the wind. This was developed into

the *patrook* sawmill, mounted on a ring of rollers, supported on a low brick base, and was peculiar to the Zaan district of The Netherlands. Other types of mills include the fixed-tower mills at the top of escarpments in Crete, Rhodes, and Turkey; and pivot mills, like post mills but with a short pivot fixed below the bottom millstone, turn in a footstep bearing housed in the solid millstone base. These could be found in Brittany, the Azores, Iceland, and Portugal.

At first both post and the caps of tower mills were turned into the wind manually with the aid of a *patrook*. Later, small posts were set around the mill and a wheel, either portable or fixed to the cap, was used in each as a chain hooked to one of the posts. Branches were also put in the caps of tower mills engaged with geared racks on the curb and operated either from inside, or from the ground by means of an endless chain over a wheel.

In 1745 Edmund Lee of England invented the *fantail*, consisting of a ring of eight vanes mounted on the ladder or tailpole of a post mill at right angles to the sails and connected by gears to wheels running on a track around the mill. When the wind veers, it strikes the sides of the vanes and turns them, causing the mill wheels to turn the mill body until the sails are square into the wind again. *Fantails* are also applied to tower mills, driving to a rack on the curb, and are an early example of an automatic feedback device.

Developments through the 19th century. *Improved sails.* The sails of a mill are mounted on an axle or "wind shaft" inclined upwards at an angle to the horizontal. Early sails had sail cloth spread in wooden frames, in areas with abundant wind the frames were covered with removable wooden sections. Sometimes fixed wooden sails like *patrook* blades were fixed. In Portugal, the Mediterranean islands, and Turkey, ab fans were and still are used, 12 to 15 per mill. The cloths are wrapped around plain poles and braced to the poles next to them, with each pole braced to a bowsprit on the front of the wind shaft.

Early cloth-spread sails had a constant angle of weather, sails with a twist like a propeller were developed eventually. The English engineer John Smeaton in 1759 was the first to scientifically investigate the design of windmills and waterwheels. He proposed five sails instead of the usual four. Six and eight sails mills also were built. Smeaton also introduced cast-iron millwork. In 1780 Andrew Meikle of Scotland, called his "springy sail," which shrank like a venetian blind, a spring in the sail frame and controlled by a spring on each post. Each spring had to be tensioned to requirements of the wind, and with the mill at rest, but once set, the spring "ruled" the wind. Wind pressure became too high, then the sails were, within limits, self-regulating.

In 1789 Stephen Hooper in England introduced the blind instead of shrouds and added remote control. A cap passing through the wind shaft was operated manually by a chain from the ground to enable all the blades to be adjusted simultaneously without stopping the mill. The design was similar to opening and closing an umbrella. In 1807 St. William Curtis combined Meikle's venetian blind with Hooper's remote control and, by having a spring on each post, made the chain, made the chain automatic. These "patent sails" and the *cap* were adopted only throughout England and in northwest Europe, but not elsewhere.

Air brakes and centrifugal governors. In 1860 R. Catchpole in England successfully applied air brakes to patent sails. The idea was revived in The Netherlands after the application of airlocks to the leading edges of mill sails was initiated in 1927 by A.J. Dekker. Other designs of airlocks followed, notably one that automatically limits the maximum speed of the sails. These devices greatly increased the output of mills by enabling them to do useful work in lighter winds. With the same object, E.L. Burne in England at the turn of the century, K. Bilau in Germany after World War I, and G. ten Huisman van Reit in The Netherlands after World War II produced sails hinged on the longitudinal axis with automatic operation. A sail design used in France featured folding wooden slats similar to a parallel rule and remotely controlled. A feedback mechanism, first applied to millstones was the centrifugal

Tower and hollow-post mills

APR 18 2016

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Figure 1. Types of watermips.

Vertical wheel construction

Early vertical water wheels are the overshot wheel and the undershot wheel. The floating mills on the River Sever in England are the only ones left in the world. The earliest illustration usually shown is of a water wheel with undershot wheels.

The first construction of vertical wheels was of timber. Twin arms set at right angles were bolted through wooden wheels that were placed over the flots or boards were fixed at the circumference by circular wooden rims or shrouds. The only disadvantage of this was that of flimsy strips used to face the segments of the wheel shaft, which ran on bearings, usually made of wood. One improvement came in the 17th century when the iron shaft bearing the squared area on the drive end transmitted power directly to the millstone.

At the beginning of the 19th century, the buckets had to be made with cast-iron hubs, axes, handle and shaft and with wrought-iron open flange and rimmed buckets. Wood continued to be used along with the iron, particularly for wheel shafts, spokes, flange and buckets.

[illegible]

The wheel uses a portion of the gravitational energy of the water, and the water returns to its course further downstream. The water is fed to the wheels in a number of ways: (1) by an artificial stream diverted from the

(continued)

main stream and given any one of many names, of which "leat" is the most common; (2) from a millpond, which may be fed by springs or a stream; (3) from an artificial

fall created by means of a weir and a combination of a leak and millrace, to (4) by leading water to a penstock and allowing it to fall over the wheel. The wheel may be outside, inside, or below the mill, or even at some distance from it, driving the machinery by means of a shaft.

The water and its flow are controlled by one or more sluices, and surplus water is led off to a side hatch or hatches to save the tailrace or main shaft lower down. Inside the mill the gearing described by Vitruvius consists of a big wheel on the shaft of the vertical water wheel; the pit wheel is geared to a smaller wheel, the wallower, giving an increase of speed. The early crude shafts meeting at right angles have been replaced in modern times by bevel gears. A later development was a two-shaft drive, created by placing a spur gear above the wallower and taking the drive from it by spur pinions. Later still, the spur-gear pit wheel sometimes was used to drive a horizontal countershaft on which were mounted several bevel gears, from

The tide provided mill owners with another source of power. The tide was allowed to flow into a large mill and through a series of gates, which were closed when the tide ebbed. The impounded water was then used to turn the water wheel. The water wheel was a large wooden wheel with blades or spokes that turned as the water flowed over them. The water wheel was connected to a millstone, which was used to grind grain into flour. The tide mills were used to grind grain into flour, but they were also used to power other machinery, such as sawmills and paper mills. The tide mills were a common sight in coastal areas, and they played a vital role in the local economy. The tide mills were a testament to the ingenuity of the mill owners, who found a way to harness the power of the tide. The tide mills were a common sight in coastal areas, and they played a vital role in the local economy. The tide mills were a testament to the ingenuity of the mill owners, who found a way to harness the power of the tide.

the mouth of the Severn and Trent rivers. Another large mill dates from about the same period in Avize, and the Ravennat, France, from about 1125. Some of the mills were built on all shores of the North Sea, and great numbers of English and American ships, sailing under various flags, came to the Bay of Biscay on the coasts of France and Portugal. They were also found on the coast of the United States and as far south as Mexico. They were used to drive sugar-crushing machinery. At least one tide mill is still at work in the Bay of Biscay, and another is at Ameghino, having so many windmills.



John Pender, a 19th-century English cast-ironer, determined the strengths of waterwheels by experiments and the results in the form of a paper to the Royal Society of London in 1759. He showed that the maximum efficiency of an undershot wheel was 22 percent and that of an overshot wheel 63 percent. This was based on using cast iron for waterwheels and the Iron Company's ironworks at Dalry, Scotland, in 1810. In 1812, two years later he installed cast-iron gearing in a watermill at Brook Mill, Dalry.

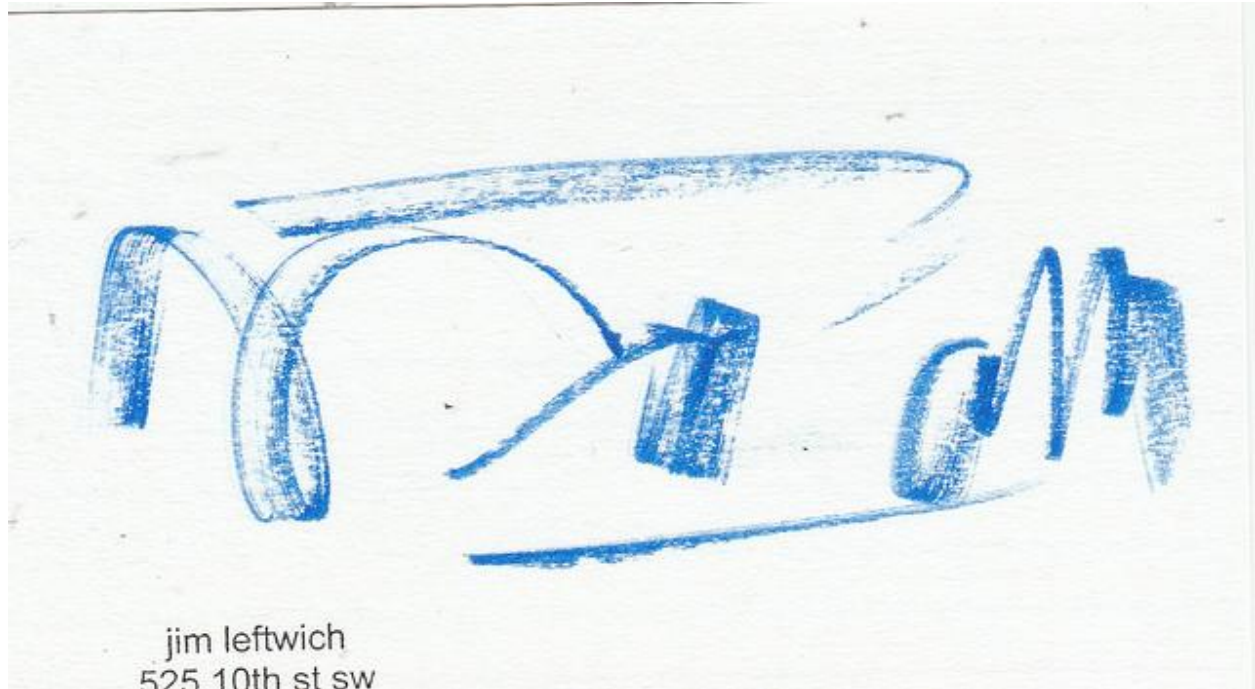
In 1814, J. Pender designed curved flaps for an undershot wheel which improved the efficiency of the current. In 1815, G. H. Pender designed and used the first cast-iron watermill that had fully cast-iron rotors without any rim-work, and the first fully cast-iron mill.

Sir William Fairbairn, 19th-century English engineer, showing that the best wheels were those painted with water-based oil. The 1000-clockwork test, gave the fairbairns that the best wheels were those painted with water-based oil, and that the best wheels were those painted with water-based oil, and that the best wheels were those painted with water-based oil.

In the 28 Fairbanks in flooded ventilation buckets, thereby increasing the power of wheels nearly 53 percent. Gaps were provided at the bottom of each bucket, instead of the standard continuous sole plate or drum, enabling the air trapped by the water to escape and allowing the bucket to completely fill with water; likewise, when the wheel

AY 13 2016

Sir William
Fairbairn's
researches



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in the grace of plates
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05.20.2016

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given rings of pepper
cheese visions of knoll holy it

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preludes vacant particles
beneath the street hat

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visiting was hnenvnenrn
never the feverish
creed moving in alien waste

not the hill at dawn
kept the sour
bridge
short flowers crowed
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sour heresies gather all
hands mourning ventilator
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Adieu, adieu/Soleil cou coupé/
like Lazarus at the gate
the soulsoil
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FEB 07 2016

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145 Yea, Tr
Will do
Orbed in a
Mercy
Throned in celestial sheen,
With radiant feet the tissued clouds down steering:
And Heav'n as at some festival
150 The Babe lies yet in smiling infancy
That on the bitter cross
Must redeem our loss,
So both himself and us to glorify,
155 Yet in the chains of death
The wakerful trump of doom must thunder through the
deep,
17 With such a horrid clang
As on Mount Sinai rang,
While the red fire and smould'ring clouds outbrake:
160 The aged Earth, agast,
With terror of that blast,
Shall from the axis of her center shake,
When, at the world's last session,
The dreadful Judge in middle air shall spread his throne.
18 And then at last our bliss
Full and perfect is,
But now begins; for from this happy day
Th' old Dragon
170 In stranger limits
Not half so far casts
And, wroth to see his kingdom
Swinges his scaly horns
19 The Oncles are
No voice or hide
Runs through the
175 Apollo from his
Can no more die
With hollow shatek
No nightly traue, or
180 Inspires the pale eyes
20 The lonely moon
And the resound
A voice of weeping heard and soon
From haunted spring, and dale
185 pale,
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The shade of

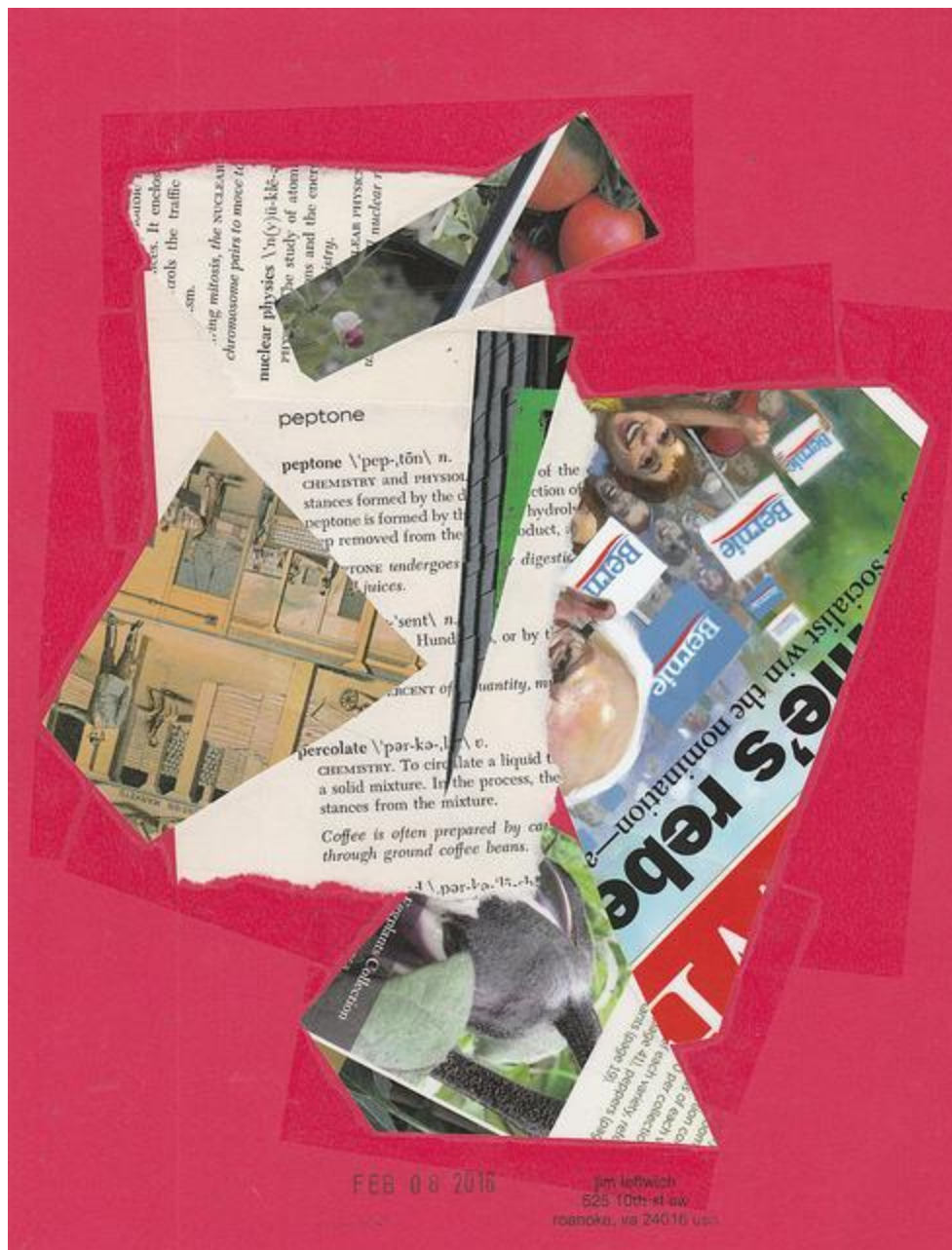
2. Milton uses the archaic form of the past participle "swung" and imitated by Shakespeare in "The Tempest" (1.2.374) "The shade of" form of the Old English "preca" (preca).

3. Milton's use of the archaic form of the past participle "swung" and imitated by Shakespeare in "The Tempest" (1.2.374) "The shade of" form of the Old English "preca" (preca).

Jim leftwich

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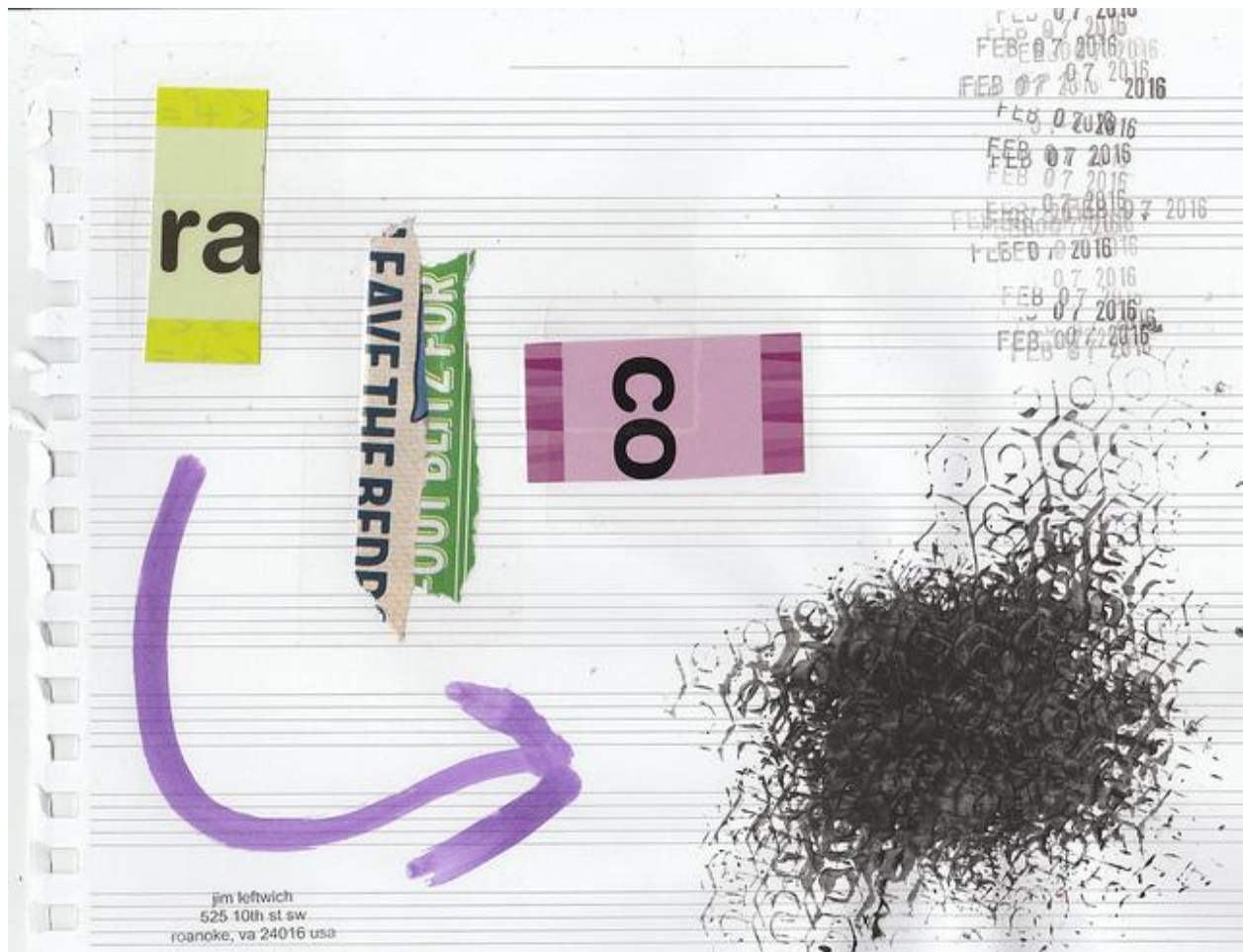
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70 "He were come to me,
"Come," she said.
"Has he prayed in Heaven?—on earth,
Lord, has he not prayed?
Are not two prayers a perfect strength?
Shall I feel afraid?

75 round his head the aureole clings,
He is clothed in white,
His hand and go with him
deep wells of light;
Step down as to a stream,
Lather there in God's sight.

80 "We two will stand beside that shrine,
Occult withheld, untrod,
He stirred continually
sent up to God;
Prayers, granted, melt
the cloud.

85 "We two—" shadow of
Tha
Within the Dove
Is so felt to be,
While of that His plumes touch
Said me audibly.

"And I myself will teach to him,
I myself, lying
The songs I sing which his voice
Shall pause and slow,
95 And find some ch pause,
Of some new tin

(Alas! We two, we two, say'st!
Yea, one wast thou with me
That once of old will God lift
100 To endless unity
The soul whose with thy soul
Was but its (ee?)

"We two," will seek the grove
Where the Mary is,
105 With her five handmaidens, whose n
Are five sweet symphonies,
Cecily, Gertrude
Margas

"Circlewits and loc
110 And for
Into the fine cloth white like flame
Weaving the gold thread,
To fashion the is for them
Who are ng dead.

115 "He shall fear be dumb:
Then will I
To his, and tell
Not once abas
And the dear Mother will approve
120 My pride, and let me speak.

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[No Worst, There Is None. Pitched Past Pitch of Grief]

force, deadly/perforce

1895 1918

[I Wake and Feel the Fell of Dark, Not Day.]

1885	1918
1885	1918

[My C...t Me M...y On]

though they are used widely by "wet." The noun *wet* is found in at least three instances: the speaker's "dark wet" world, the "world of wet" in which the speaker lives, and the "wet" of the "wet smoke" of a "wet" US.

8. The humble self—"Jack" used in a pitying, deprecating sense (as in *jack-of-all-trades*).

9. Room for its roots to grow.

From the band
Though she waves her little hand
Here will be the brides yet,
Fervid with the brides' wives,
Here will be the brides
And the throng in the street will thrill
But she will no more stand
With the white-gloved hand,
Nestled hair.

January 1906 1909

The Ballad-Singer²

FEB 08 2016

Sing, ballad-singer, raise a hearty tune;
Make me forget that there was ever a one
I walked with in the light of the moon
When the cold moon was done
Rhyme, ballad-singer, start a country song;
Make me forget that there was ever a one
I walked with in the light of the moon
When the cold moon was done
Sing, ballad-singer, raise a hearty tune;
Make me forget that there was ever a one
I walked with in the light of the moon
When the cold moon was done

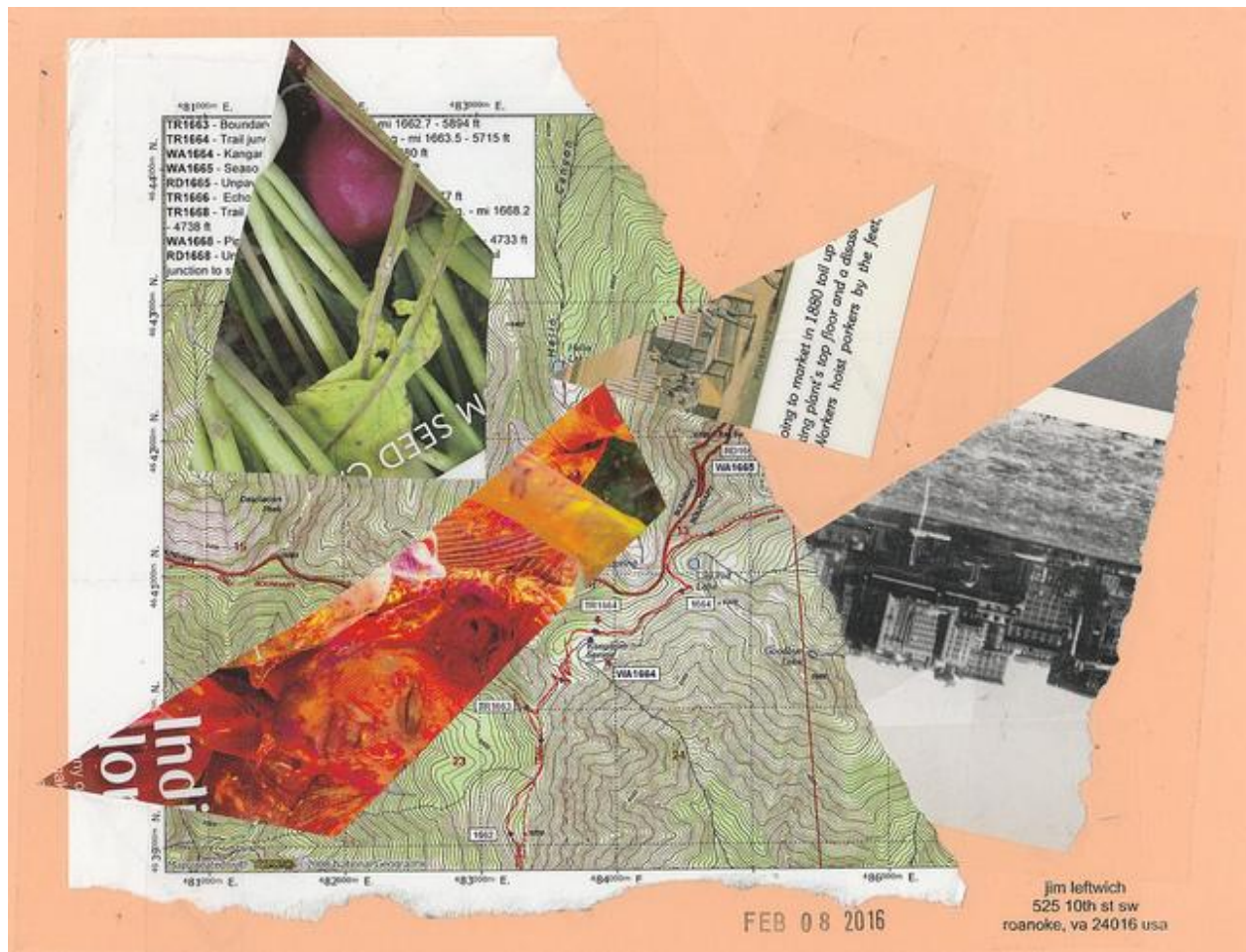
1909

The Convergence of the Twain

LINES ON THE TITANIC⁴

In a sea of vanity,
Deep in the heart of the sea,
And the Pride of the world,
Steel chambers, cold and
Of her salamander
Cold currents thrid, and
Over the mirror,
To glass the opus
The sea-worm crawls—grob
In, indifferent.

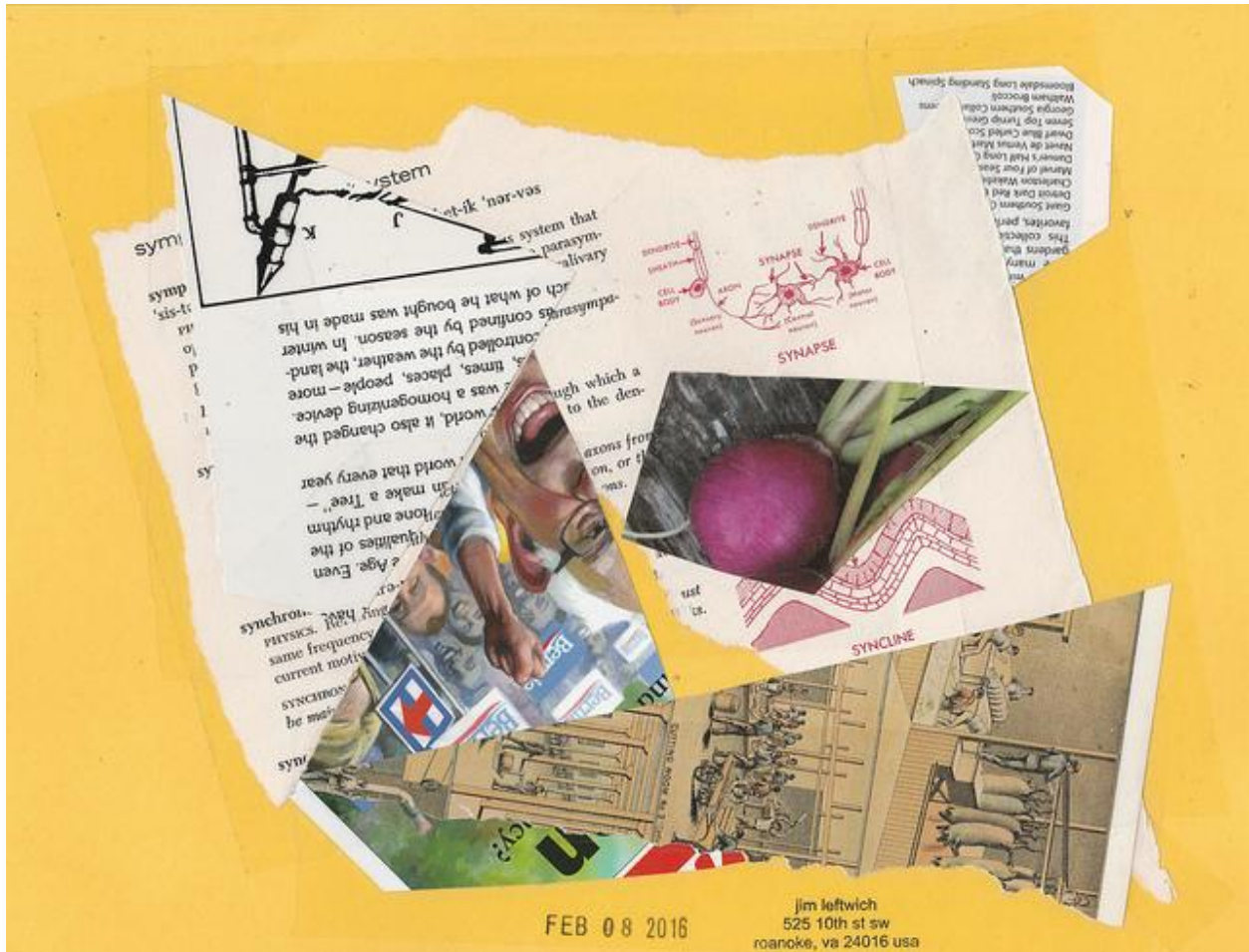
1. From a sequence of seven poems with the title "The Convergence of the Twain" which appeared in the general title of the Cambridge Fair.
2. The White Star liner R.M.S. Titanic was a board-like creature which, according to the legend, with great loss of life, as the ship sank, should live in the midst of the sea-worms which are looking on its maiden voyage from Southampton to New York.
3. The ship's fate, which was a great tragedy, was a great loss of life, as the ship sank, should live in the midst of the sea-worms which are looking on its maiden voyage from Southampton to New York.
4. The ship's fate, which was a great tragedy, was a great loss of life, as the ship sank, should live in the midst of the sea-worms which are looking on its maiden voyage from Southampton to New York.



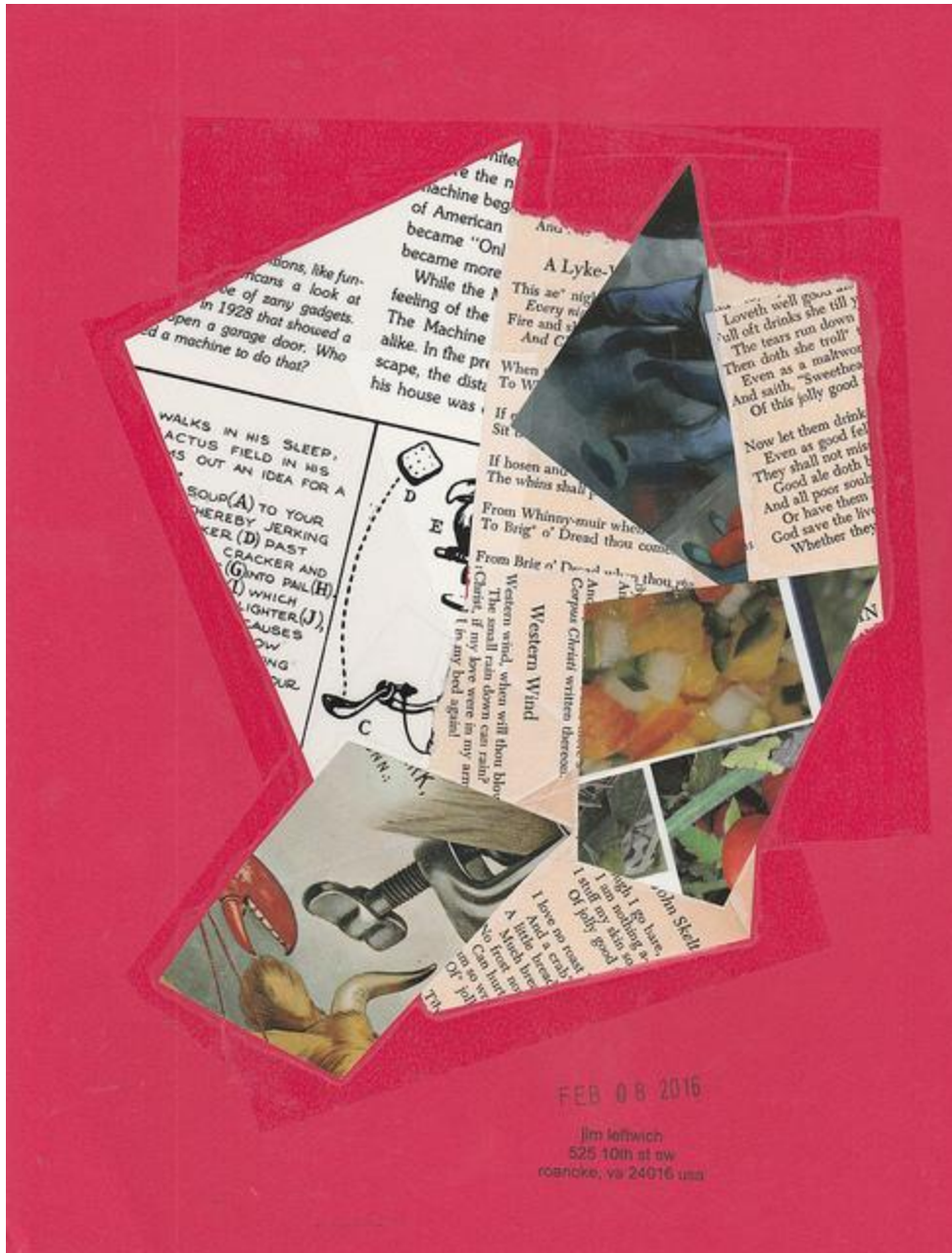
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FEB 08 2016

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MAR 01 2016
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Annotations to Aphorisms on Man , Translated [by J. H. Fuseli] from the Original Manuscript of the Rev. John Caspar Lavater, Citizen of Zurich. London': Printed for J. Johnson, St. Paul's Church-Yard.
1788.

Someone, probably Blake himself, made the six substantive corrections called for by the page of Errata—correcting “command” to “commands”, “whom” to “who”, “subtleness” to “sullenness”, “wise” to “rife” (not noticing that the listed word is another mistake for “ripe”, the word called for by the sense), and inserting an article—but ignored the eight corrections of punctuation and spelling indicated.

3. As in looking upward each beholder thinks himself the centre of the sky; so Nature formed her individuals, that each must see himself the centre of being.

533. I have often, too often, been tempted, at the daily relation of new knaveries, to despise human nature in every individual, till, on minute anatomy of each trick, I found that the knave was only an ENTHUSIAST or MOMENTARY FOOL. This discovery of momentary folly, symptoms of which assail the wisest and the best, has thrown a great consolatory light on my inquiries into man's moral nature: by this the theorist is enabled to assign to each class and each individual its own peculiar fit of vice or folly; and, by the same, he has it in his power to contrast the ludicrous or dismal catalogue with the more pleasing one of sentiment and virtue, more properly their own.

In 1969, the conceptualist Douglas Heubler wrote: The world is full of objects, more or less interesting. I do not wish to add any more. Thirty-two years later, and (my estimate) a few million objects later, there are still too few objects in the world. I am thinking, as I presume Heubler was thinking, of those objects which might be considered as works of art. There

probably are enough truck tires zip drives wristwatches handguns cell phones toothbrushes checkbooks Wal-Marts paper clips New York Cities. Enough useful, sensible stuff, in other words, to keep us busy quickly killing ourselves and destroying the planet. Louise Nevelson, sculptor and early practitioner of installation art, said in 1976: I want a lot of quality in a lot of quantity. I want quantity in extreme excess and comparable debate concerning its quality (for those concerned to debate such matters).

My tendencies towards the minimal are strong enough. Absence, silence, and nothingness loom large. Their allure is centrifugal. A refusal of the center, an annihilation of the center. My tendencies towards excess are equally strong. The center for me is certainly wherever I am; for you it is as certainly wherever you are. Consider Black Elk's mythic world mountain at the center of the world in South Dakota, or Guillevic's the middle is everywhere - / and I'm in it. The center is identity writ large. It is self: perception, possession, power. The world is that which has been in some sense experienced. The world as we know it. Experience is perceived as property. Or experience as perceived is property. The owner is at the center.

The urge towards the minimal removes or ceases moving. It either reduces to fundamentals: quarks for the physical world, economics for human interaction, ideas for art: consider Klein's empty gallery, Kosuth's texts on gallery walls, Asher's air installations, Turrell's light installations. On and on: less and less and less is more. Or it refuses production: the metaphor if not the actuality of playing chess. Neo-hesychasm. All that is discarded becomes an enormously turbulent array, a centrifugal chaotic aggregate. This detritus is the playground and the alchemical laboratory of excess. It is the opposite of the minimal but is inevitably generated by the minimal. Its signature is the fragment. Destabilization is its norm. "I contain multitudes" might be its motto. The I as center is singular, a fiction. The multitudes explode the I. Whitman's container is no container at all; it is the environment of an absent center. It isn't true that we aggrandize ourselves by making objects; the opposite is true: we empty ourselves, absent ourselves. Fifteen years or so ago, I worked for some time on a still unfinished poem entitled "Margins". Its last lines are: The recipe as brief as simple air. / Make more than you will ever need. I'm still working on the project.

3.8.01 / 3.12.01

|||||

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reactic,
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fedora
federal fedora

The word fedora comes from the title of an 1882 play by dramatist Victorien Sardou, *Fédora*, written for Sarah Bernhardt. The play was first performed in the United States in 1889. Bernhardt played Princess *Fédora*, the heroine of the play. During the play, Bernhardt wore a center-creased, soft brimmed hat.

The beef industry today is highly dependent upon technology, but this has not always been true. In the early 20th century, feeder operations were separate from all other related operations and feedlots were non-existent. They appeared in the 1950s and 1960s as a result of hybrid grains and irrigation techniques; the ensuing larger grain crops led to abundant grain harvests. However, the first known feedlot was designed and built by Gustavus Swift in 1876 on the south side of Chicago. It was suddenly possible to feed large numbers of cattle in one location and so, to cut transportation costs, grain farm and feedlot locations merged. Cattle were no longer sent from all across the southern states to places like California, where large slaughter houses were located. In the 1980s, meat packers followed the path of feedlots and are now located close by them as well.

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carrot, influx
is a capital letter,
latent and the same.

Thomas De Quincey, from "The Literature of Knowledge and the Literature of Power" (First Published in the North British Review, August, 1848, as part of a critical essay on Alexander Pope)
What do you learn from Paradise Lost? Nothing at all. What do you learn from a cookery-book? Something new, something that you did not know before, in every paragraph. But would you therefore put the wretched cookery-book on a higher level of estimation than the divine poem? What you owe to Milton is not any knowledge, of which a million separate items are still but a million of advancing steps on the same earthly level; what you owe is power – that is, exercise and expansion to your own latent capacity of sympathy with the infinite, where every pulse and each separate influx is a step upwards, a step ascending as upon a Jacob's ladder from earth to mysterious altitudes above the earth.

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surface the fire to the
rotation clast, the
membrane mysteries of the
tinfoil carrot, influx
evoking is a capital letter,
apparatus latent and the same.

05.21.2016

asparagus evoking tinfoil membrane
rotation surface linear latent
carrot mysteries clast the righteous

tell us what unbearable
dissipated thunder
roils
in shoes moon polar caravans
bridge over the orchard
across the chaos of
cathedral piano

Arp
when a butterfly is stuffed
it becomes a buttered stufferby
the buttered stufferby
becomes a salt-buttered stufferby

In 1915, he moved to Switzerland to take advantage of Swiss neutrality. Arp later told the story of how, when he was notified to report to the German consulate, he avoided being drafted into the German Army: he took the paperwork he had been given and, in the first blank, wrote the date. He then wrote the date in every other space as well, then drew a line beneath them and carefully added them up. He then took off all his clothes and went to hand in his paperwork.

~~~~~

the cow takes the parchm<sup>e</sup>nt road  
the tow cakes the parchm<sup>e</sup>nt road  
the pow takes the carchm<sup>e</sup>nt road  
the row takes the parchm<sup>e</sup>nt coad

the cow takes the parchm<sup>e</sup>nt broad  
the cow takes the parchm<sup>e</sup>nt droad  
the cow takes the parchm<sup>e</sup>nt eroad  
the cow takes the parchm<sup>e</sup>nt foad  
the cow takes the parchm<sup>e</sup>nt goad  
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the cow bakes the parchmēt road  
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the cow wakes the parchmēt road

the bow takes the parchement road  
the bowl takes the parchement road  
the blow takes the parchement road  
the cow takes the parchement road  
the dow takes the parchement road  
the flow takes the parchement road  
the flow takes the parchement road  
the how takes the parchement road  
the howl takes the parchement road  
the low takes the parchement road  
the mow takes the parchement road  
the now takes the parchement road  
the pow takes the parchement road  
the plow takes the parchement road  
the row takes the parchement road  
the sow takes the parchement road  
the slow takes the parchement road  
the tow takes the parchement road  
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the vow takes the parchement road  
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the dream is a bat its tongue is a flower  
the dream is a cat its tongue is a flower  
the dream is a date its tongue is a flower  
the dream is a eat its tongue is a flower  
the dream is a fat its tongue is a flower  
the dream is a gat its tongue is a flower  
the dream is a hat its tongue is a flower  
the dream is a mat its tongue is a flower  
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the dream is a gate its tongue is a flower  
the dream is a catch its tongue is a flower  
the dream is a fate its tongue is a flower  
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the dream is a what its tongue is a flower

the bream is a cat its tongue is a flower  
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the dream is a cat its tongue is a rower  
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the dream is a cat its tongue is a wower

wither square silence  
who in the wreaths  
waiting spherical  
fruit doll cloud cradling  
eggs together  
in skillful mirror flesh

wither square silence  
after the aura bureau  
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of the sun, waiting  
spherical anarchism  
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cradling thin eastern  
Americans in 1971,  
eggs together contact  
the reinforced attention,  
in skillful mirror flesh

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crucial cartoons who,  
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graphic culture,  
waiting spherical bell  
fruit belt doll belly  
cloud crawling cradling  
those rose eggs together  
in skillful mirror flesh

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gufts skillful mirror flesh

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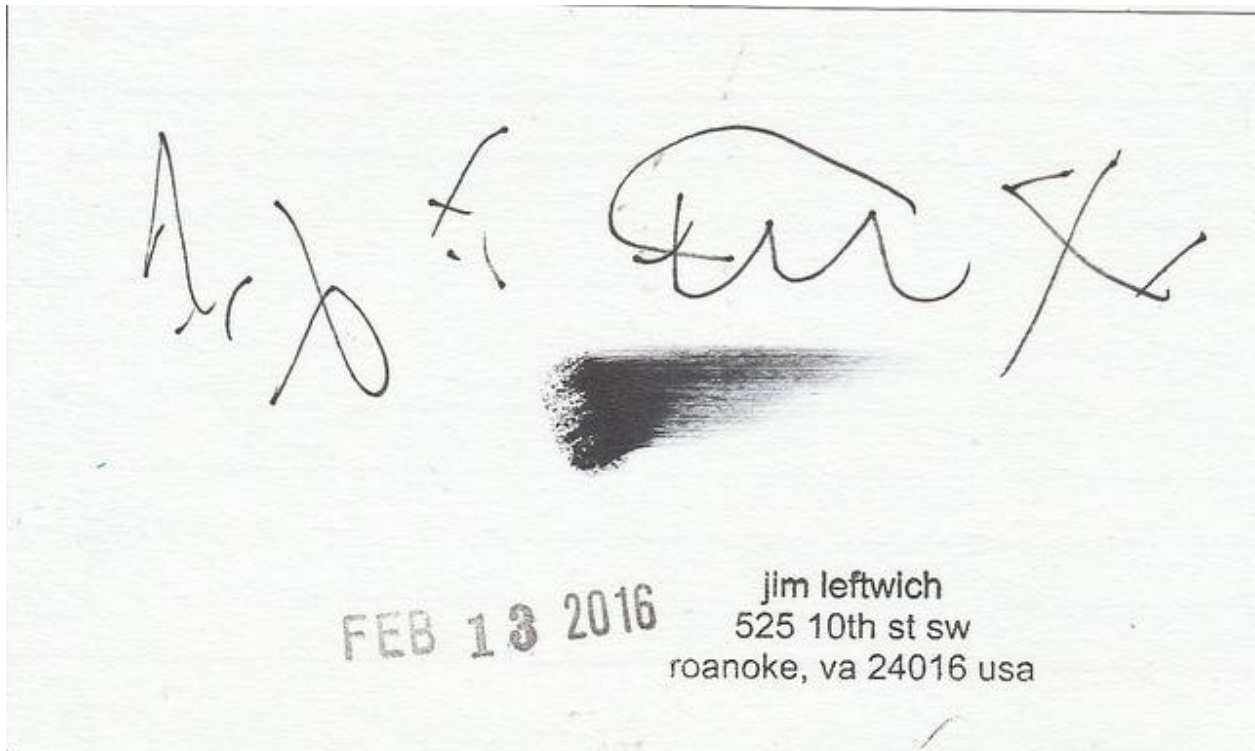
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THE  
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KEY TO PRONUNCIATION

The diacritical marks are:

ə banana, about  
• preceding l, m, n  
as in battle  
ē electric  
ør further  
a mat  
ā day  
ä cot, father  
au now, out

ŋ sing  
ō bone  
ō saw, all  
oi coin

th thin  
th then  
ü rule, fool  
ù pull, wood  
œ German  
hübsch  
œ French rue  
yü union  
zh vision

est stress.  
ry stress.

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FEB 07 2016

Jim Leftwich  
525 10th St SW  
Roanoke, VA 24016 USA

The flocking        ws pale  
Troop to th        l jail;  
Each fettered g        ps to his s        grave,  
And the yellow-skirted fays  
Fly after the night-steeds, leaving t        moon-loved man  
27  
But see        blest  
Hath l        to rest.  
Time is o        ng should here have ending:  
Heave        -teemed star  
Hath        shed car  
Her slee        sh handmaid        tending;  
And all ab        ly stable  
Bright-harnessed        is sit in order        ible.

1629 1645

### How Soon Hath Time

How        ime, the suble thief of youth  
Stol        ng my three ar        IKLMN  
My l        fly on with l        showeth  
But n        ng no bud or        showeth  
Perhaps        e might dec        showeth  
That I t        am arrived so near,  
And inw       ipeness doth much less appear,  
That some more timely-happy spirits endu'th.  
Yet be it l       e more, or soon or slow,  
10 It shall       strictest measure even  
To th       owever mean or high,  
Toward       leads me, and the well of Heaven;  
All       grace to use it so,  
As       great Taskmaster's eye.

1631 1645

### When the Assault Was Intended to the City<sup>2</sup>

Captain or colonel,<sup>3</sup> or k        IY I  
Th        h them        doors  
did th        ple,        IY I  
him wit        t from names.  
He        eque ure; for he know        ms  
That call fame on such g        s th  
And he can spee l thy nam        ads  
Time        sun's l        le  
s agai        the M        ver  
mathian conqueror        us sp  
The hou        temple and tower  
Went to the g        ted air  
Of sad E        power  
To save the Athenian walls from ruin bare.

1642 1645

1. I.e., newest-born star, the star that guided the wise men, now imagined as having halbed its "car," or chariot over the sun.  
2. In all probability (1) to prevent army advances and (2) to prevent the capture of the city.  
3. Three syllables.

4. Alexander the Great, who in destroying Thebes for its revolt against him is reported by Pliny to have buried the bones of the poet Pindar.  
5. Euripides' Electra, the name of its Spartan conqueror, the name of its conqueror, from the first chorus of Euripides' Electra.

CLARET SANLEY HOPKINS  
(1844-1889)

that in the  
the new  
new seasons, after  
and the melting cro  
the world: world passes; I stand

they do not waste their meted hours,  
but men and masters plan age-old;  
I see the crowning of their age-old;  
And happily promises fulfil

And I—perhaps if in my age,  
Could count on predicting age,  
The labours I should then have spent  
Might so attain their hour

But now before the pot  
With not to be recovered  
At length, the hours shall  
The future shall be last be

Yet it is now too late to heal  
The incapable and cunning  
Which makes men then deal  
More powerless than men

No, I should love the city  
Even than this my thankless  
But I desire the city  
O,

Jim leftwich  
525 10th st sw  
roanoke, va 24016 usa